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Y OF MANCHESTER
ART GALLERY

Exhibition of the James Blair Bequest

Of Oil Paintings &
Water Colour Drawings

1917

From the Library of
Frank Simpson

James Thomas Blair

CITY OF MANCHESTER
ART GALLERY

EXHIBITION OF THE JAMES BLAIR BEQUEST

OF OIL PAINTINGS &
WATER COLOUR DRAWINGS

CITY OF MANCHESTER
ART GALLERY

Hours of Opening

WEEKDAYS: 10 a.m. to 7 p.m.

SUNDAYS: 2-30 to 5 p.m.

THE TEA ROOM

is open for the accommodation of Visitors to the Art Gallery, each weekday, from 10 a.m. to 6 p.m. It is Closed on Sundays.

ART GALLERY COMMITTEE, 1917

The Right Honourable The Lord Mayor
(Alderman Thomas Smethurst)

Chairman - Councillor Frederick Todd
Deputy Chairman - Alderman Carter

Alderman Goldschmidt
Alderman Moss
Councillor Sir Charles Behrens
Councillor Grant
Councillor Hill
Councillor Litton
Councillor Megson
Councillor Simon
Councillor Simpson
Councillor Sutton
Councillor Westcott
Mr. T. D. Barlow
Mr. Marcus S. Bles
Professor W. Boyd Dawkins
Professor A. C. Dickie
Mr. Frank Falkner
Mr. Ernest A. Knight
Mr. Percy S. Worthington, M.A.

Curator
Lawrence Haward, M.A.

Assistant Curator
William Batho

Chairman of the Art Sub-Committee
Councillor Frederick Todd

Chairman of the House Sub-Committee
Councillor Sir Charles Behrens

Chairman of the Branch Galleries Sub-Committee
Councillor A. H. Megson

Town Clerk
Thomas Hudson

JAMES THOMAS BLAIR

Born Manchester, 27th February, 1863

Died Manchester, 19th February, 1917

Report of Proceedings at the Formal Opening on Wednesday, 23rd May, 1917, of the Collection of Oil Paintings and Water-Colour Drawings bequeathed to the City of Manchester by the late James Thomas Blair, of Whalley House, Whalley Range, Manchester.

Councillor FREDERICK TODD in the Chair.

The CHAIRMAN announced that he had received letters of regret for inability to attend the opening of the Exhibition of the James Blair Bequest from the following gentlemen: Lord Ashton of Hyde, Lord Leverhulme, Sir Whitworth Wallis (Keeper of the Birmingham Art Gallery), Professor Weiss, Lt.-Colonel A. E. Le Rossignol, Ross E. Holaday, Esq. (American Consul), L. A. Gallé, Esq. (Belgian Consul), Sir Henry Miers (Vice-Chancellor of the University of Manchester) and Dr. M. E. Sadler (Vice-Chancellor of the University of Leeds).

The CHAIRMAN. My Lord Mayor, I feel that this is perhaps the most important meeting we have ever had in this Gallery. We are met this afternoon formally to take over a magnificent collection of art treasures which will be known as the "James Blair Bequest." Before proceeding with the Meeting proper I will ask Mr. Milne, the family solicitor, to read that part of the will relating to the bequest.

Mr. J. F. MILNE. My Lord Mayor, Ladies and Gentlemen:— The portion of the will of the late Mr. James Blair that I have to read is as follows:—

> "I bequeath to the Lord Mayor, Aldermen, and Citizens of the City of Manchester (hereinafter called 'the said Corporation'), free of duty, all or any of my pictures in oil and water-colour drawings which they may think fit to select within six calendar months of my decease from my collection at Whalley House aforesaid, such selection to be made by the Art Committee of the said Corporation, and such pictures to be placed in any of the Public Art Galleries of the City of Manchester. I desire that particular care may be taken of all water-colour drawings by Turner included in my collection which may be selected, so that they may not suffer damage or deterioration through unnecessary exposure to light, and that information may be obtained from the trustees of the National Galleries in London and Edinburgh as to the care desirable to be taken of such Turner water colours to prevent damage to the same."

The other day, when you asked me to read this extract, Mr. Chairman, you also asked me to supplement it by any remarks I might have to make. Those supplementary remarks are very few, because I am sure the other speakers will say all that need be said on this occasion. I knew the late Mr. James Blair very well. Being his friend and adviser I was acquainted with his family and himself for many years. I was also aware of his views concerning this collection of pictures. He was, as I dare say many of you know, a very active man of business in this city and a man with great responsibilities. Nevertheless it was the pride of his life to form the collection which you will shortly see. I know that he had two ideas in his mind. One was that the example which he was setting (if I may so put it, although he is not the first to set such an example in this city) might have its effect on other collectors of works of art and induce them out of the abundance of their possessions to enrich the city in like manner as himself. Personally I trust that this may be the case. His other wish was that the city in due time, when it was in a position to do so, should erect a worthy home to hold the art collection which it possesses, including that which he has bequeathed. Those were his two wishes which I hope myself some day to see fulfilled.

The CHAIRMAN. I will now ask Mr. George Beatson Blair if he will kindly hand to the Lord Mayor the inventory of the pictures forming "The James Blair Collection."

Mr. GEORGE BEATSON BLAIR. Mr. Chairman, My Lord Mayor, Ladies and Gentlemen:— On behalf of my co-executor and myself I have now the pleasure to hand over to you the inventory of the collection of pictures greatly treasured by my brother, and bequeathed by him to the Corporation for the enjoyment of the citizens of Manchester.

Though the occasion of parting from the more intimate association with so many old favourites cannot but be tinged with some sense of sadness and regret, I very greatly rejoice that Manchester is to have the permanent safe-keeping of the collection in its entirety, and that for all time it will remain as a memorial of my brother's real affection for and interest in his native city, as well as a tribute to his appreciation and love of the beautiful in art. I must confess that since I have seen the pictures re-hung in these galleries with so much good judgment and taste and with the advantage of ample space and light, many fresh beauties of colour and treatment, not previously fully realised by me, have revealed themselves. Certainly some of them have never before to my thinking sparkled to the same advantage. Could my brother only have seen his treasures thus displayed how full and complete would his satisfaction have been. If it would not be altogether unbecoming on my part, I would venture in my capacity as a humble citizen to add my congratulations to those which Manchester has already received on this addition to its art treasures, and to express the hope that it may prove an incentive for many other similar gifts. To the numerous true lovers of art in our midst I feel sure it will afford a large measure

of the same joy and delight which my brother found in gathering it together, while to many others I trust that it may prove something of a new revelation and fresh inspiration.

If to any of our fellow-citizens art and commerce seem somehow antagonistic, I would like to testify that just the direct opposite was my brother's experience. In his business life he was one of the most practical and energetic workers I have known, and I am quite sure that had it not been for the relaxation and inspiration he found in his intense love for all that was beautiful in art as well as in nature he would never have been the man he was. When, as sometimes happened after a specially worrying day's work, he had returned home feeling jaded and tired, I would later on in the evening go into his bedroom, round which his whole collection of water colours hung, and there find him sitting completely absorbed with his latest treasure resting on a chair right in front of him, now quite oblivious to all business cares and given over to the sheer, restful enchantment of its beauty and charm. Though none of those special thrills, which a great and unexpected find brings to some fortunate collectors, ever fell to my brother's lot, I am quite sure he enjoyed many of those minor happy sensations such as would be hardly less satisfying and pleasing to one who sincerely loved art for art's sake.

Not long after his acquisition of that magic drawing of Heidelberg, which he regarded as his chief Turner gem, we made a special *détour* to Edinburgh, while away on a Whit-week motor tour, expressly that he might see the other well-known version by the same master belonging to the National Collection and compare it with his own drawing. His disappointment on finding that the Turners were not on exhibition, being only shown during two early months of the year when the light was not too strong, was indeed great; but when his and a friend's strenuous joint efforts were finally rewarded with a special private view I well remember how all the trouble was at once forgotten and how enthusiastic and delighted he was when he found that this National possession was not by a long way as fine as his own drawing, or, as he himself put it, "Not a patch on it."

While wishing as far as possible to avoid controversial questions I feel that I ought not to refrain from voicing what I know was my brother's ardent hope that Manchester, of all places, would no longer be content to rest under the reproach that it did not know its own mind, but would see to it that on the Infirmary site there should arise a Palace and Museum of Art worthy to house all its treasures to the greatest advantage, and sufficiently spacious to welcome under its hospitable roof not only pictures but other objects of beauty and delight, including, of course, the applied arts now more essential than ever to the welfare of every great commercial community for the coming days of increasing stress and competition. May I, in closing these few halting words, express my grateful thanks to Mr. Todd, to the members of the Art Gallery Committee, and to Mr. Lawrence Haward and all the officials for

the thoughtful and considerate way in which they have all along consulted my wishes in handling this gift of my brother's.

The LORD MAYOR. Mr. Chairman, Mr. Blair, Ladies and Gentlemen :— I have very much pleasure and gratification in accepting on behalf of the City of Manchester the generous gift of this magnificent collection of paintings which we shall know hereafter as the "James Blair Collection." I cannot help saying one word of thanks to Mr. George Beatson Blair for the graceful and eloquent remarks he has made in reference to his brother. The "James Blair Collection" is certainly the most valuable gift we have ever received, and I believe one of the finest given to any provincial city. It will be greatly valued and appreciated by the Council and the citizens, and it will undoubtedly attract visitors from other parts of the country, especially from the manufacturing towns near Manchester. The late Mr. Blair was a worthy, unobtrusive and unostentatious man, who loved his pictures and was desirous that visitors to the Art Gallery should for all time share the enjoyment, the instruction and the inspiration which he himself derived from the contemplation of beautiful paintings. I thank the Chairman and Deputy Chairman of the Art Gallery Committee for the thought which prompted them to arrange for this exhibition in order to celebrate the formal presentation of the gift. I trust, as it has already been expressed, that the "James Blair Bequest" will be an incentive to others to leave their collectionsof art treasures to the City where they may be seen and enjoyed by thousands of their fellow-citizens.

It is inevitable that some reference should be made to the present wholly inadequate accommodation for our many valuable pictures and other works of art. It is better not to prophesy unless you know, but I have not the smallest doubt or hesitation in saying that the City Council will realise its responsibility and will take care that in the near future an Art Gallery will be provided worthy of this great city in a building of which the citizens may be justly proud.

I have now very much pleasure in handing over to you, Mr. Chairman and the Art Gallery Committee, the inventory of the collection itself, and again express the hearty thanks of the citizens of Manchester for this very valuable gift.

The CHAIRMAN. My Lord Mayor, I accept with great pleasure the inventory of pictures which have been bequeathed to the City by the late Mr. James Blair, and I assure you, my Lord Mayor, that the City Art Gallery Committee will take every care that no harm shall come to this very fine and valuable collection.

I do not think it will be out of place if I make a few remarks about the collection as a whole, without singling out for mention any particular picture, because that has already been done by the Press. It consists of 100 oil paintings and 149 water-colour drawings, making 249 pictures in all. The gift is moreover not only a large but a very valuable one. The strongest feature of the collection is the splendid array of water-colour drawings, especially the 27 by Turner.

There are also fine examples of Copley Fielding, De Wint, David Cox, Cotman, Prout, Bonington, Sam Bough, and many other notable water-colourists who are represented by some of their best works. The Turners are certainly the most valuable and beautiful of them all. So important, indeed, were they considered by the authorities at Burlington House that special arrangements were made to show them at the Royal Academy Winter Exhibition of 1914, which, owing to this terrible war having just begun, it was eventually decided not to hold. The oil paintings include works by old and modern painters—Raeburn, Gainsborough, Constable, Romney, Lely, Wilson, Turner, Albert Moore, Alma Tadema, Bouguereau and many other well-known artists. This bequest will fill up many gaps with characteristic examples of painters who have hitherto not been represented, and without a doubt, to my mind, it now makes our Permanent Collection of oil and water colours far and away the finest in the country outside London. It is impossible for me to find words adequately to express my feelings of gratitude for this magnificent gift and the kind and generous thoughts that prompted the late Mr. James Blair to leave this unique collection to his fellow-citizens. As far as I know it is the finest collection of pictures ever bequeathed to any Art Gallery outside the City of London, and we are given a free hand in dealing with it. The pictures have wisely been left to us without conditions. I say wisely, for conditions sometimes handicap an Art Gallery's work and its usefulness. Mr. Blair himself, as I know, derived great pleasure from these beautiful pictures of his in which he saw the beauty of nature in all its moods. They were a great treasure to him and a source of inspiration, they were part of his very life. I feel sure that his one desire in leaving them to the City was to give his fellow-citizens the same pleasure he himself had derived from them, to stimulate a love for the fine arts in others, and to give the greatest impetus possible to our Council to provide better housing for our Art Treasures.

I think, my Lord Mayor, I ought here to say something with reference to the future work of the Art Gallery Committee and the housing of its collection. I make the statement that the City of Manchester has never spent a penny on a building for the set purpose of housing its works of art. This beautiful classical building in which we are now met, designed by that great architect Barry, was given to the City by the Governors of the Royal Institution. On Wednesday, October 1st, 1823, nearly 94 years ago, a meeting was called of the inhabitants of Manchester to take into consideration the suggestion of an establishment in Manchester for the encouragement of the Fine Arts. Dr. Davenport Hulme was voted to the chair and the meeting was attended by gentlemen of repute whose names were honoured for the work they did in building up an Art Institution in Manchester—Sir Oswald Mosley, Birley, Philips, Christie, Ainsworth, Hibbert, Tootal, Greg, Heywood, Astley, Hoyle, Falkner, Wood, Broadhurst, and many others. The outcome of that meeting was the opening of a subscription list

creating Life Governors. In 1825 the subscriptions amounted to £32,000. The fine building in Mosley Street was erected and the work of the Governors was carried on by a Committee. In time the King's patronage was obtained, and the Institution then became the Royal Manchester Institution. In 1882 the Governors handed over this valuable property with its pictures and sculpture to the City with certain conditions which have been honourably carried out. The work of the Institution is still carried on by a Committee of Governors who meet in this Gallery for the purpose of encouraging the fine arts. In 1898 it was thought that more accommodation should be provided. The Art Gallery Committee thereupon obtained permission to extend this building, and purchased the adjoining property at the back up to George Street for £25,000, probably a good investment. However, some time after, the old Infirmary site was purchased, with the result that the idea of extending the Gallery was abandoned in favour of building on the Piccadilly site. The Libraries Committee sold the Reference Library and removed their books to temporary buildings on the site, and a resolution was passed by the City Council (which has never been rescinded, but only temporarily suspended) that a Reference Library and Art Gallery should be erected thereon. You know what has taken place. One project after another has been brought forward, and the last idea, and I hope it is the last, is to utilise the site for a tramway centre and offices. This project, I believe, is doomed to failure before it is launched. It would be a sacrilege to use the finest site in the City for such a purpose.

I made the statement just now that not a penny had been spent on a building for accommodating our Art Treasures. I may be asked the question, "What about the Queen's Park Gallery?" Let me say that this was built for a Museum by the Parks Committee to replace an older building, and that after a time it was handed over to the Art Gallery Committee at a nominal rent. Heaton Hall, part of which is used as a Branch Gallery, also belongs to the Parks Committee, and we pay a nominal rent for it. I think, my Lord Mayor, it is about time the City made a move to provide a suitable place for housing our works of art. We have spent a large amount on our Technical School, and many thought at the time that it was money wasted, but who would say that to-day? We also have our fine University, and who would say that that Institution was not fulfilling its place in the educational world? I should like to see an Art Gallery in this great manufacturing and commercial city, surrounded as it is by other large industrial towns, which should not only be a repository of the fine arts, where our municipal collection of pictures could be seen, but should also be a place where art as applied to industries could be exhibited; where the finest examples of the art of India, Persia, China, Japan, and Egypt could be shown as well as of continental countries. We should also provide rooms for Arts and Crafts Exhibitions, which would have a stimulating effect on our many industries and help to improve the standard of workmanship which it is necessary to do

if we are to hold our own in the world's commerce. I may remind you at this point that the last exhibition held in this Gallery was an exhibition of printing organised by us in conjunction with the Design and Industries Association, the object of which was precisely what I have mentioned as being so necessary, namely, to show how in printing you can only get the best results by having a combination of good design and good workmanship. Other exhibitions are being arranged, and will eventually be shown in Manchester, to illustrate this principle in many other branches, such as the pottery industry, furniture, textiles, and so on. Such a gallery would be a great asset to the City, and its work of propaganda would be carried on by its Art Committee. Just as the Libraries Committee are arranging a Commercial Library in the Royal Exchange, so should the Art Gallery Committee have an Art Gallery with a section to illustrate design as applied to industries. It would be impossible to provide room for all these requirements by extending the Art Gallery on its present site. The only place for such a gallery is the Old Infirmary site on which a building should be erected which would meet the requirements of the Art Gallery and at the same time be an ornament to the City. I am afraid that if we do not find better accommodation for our works of art we shall lose many desirable gifts and bequests. This beautiful and valuable exhibition of pictures constituting the "James Blair Bequest" which you, my Lord Mayor, will shortly declare open, should be an incentive to the citizens of Manchester to demand and to see that they get an art gallery worthy of its treasures. By this noble gift the memory of a gentleman who was kind and generous to his fellow-men in life, and a benefactor to his native City in death, will long be cherished and respected by future generations.

The Rev. Alexander Mackinnon, M.A., B.D. My Lord Mayor, Ladies and Gentlemen:— I ask your indulgence for two or three minutes to say a few words which I hope may enhance in your minds the value of the magnificent gift which the city has now accepted. Already Mr. Beatson Blair and others have remarked that Mr. James Blair was an ardent lover of beauty. I desire to emphasize that. He did not love art just in order to dignify dwellings or to enjoy for himself the possession of rare things. Mr. Blair was not one of that order. His whole soul thrilled at every aspect of beauty, and while he was, as we have heard, and as we know, one of the most practical of Manchester's practical men, one of the most thoroughgoing in attention to business, and one of the most hard-working, he seemed easily to forget all that, and his holidays were invariably pilgrimages to the North of Scotland or to the South of England or to the Lakes or wherever the haunts of beauty are most bewitching. I have had the great pleasure of having conversations with Mr. Blair on his return from some of these expeditions, and it was to me a remarkable and delightful experience to hear his voice thrill and see his cheek flame and his eye flash as he tried to convey to me some description of those scenes of splendour

which had met him on his holidays. Therefore I do think that in him we see the complete unity of an interest in all the utilities for which Manchester is justly famous and a devotion to the æsthetic side of existence without which the utilities are apt to be rather dull and depressing at best.

I am certain that you ought to look upon this gift as an acknowledgment, on the part both of Mr. Blair himself and of his family, of the responsibilities of citizenship. The family, as we all know, has prospered in Manchester, but partly owing to temperamental diffidence which seems really to be too pronounced to enable them to take the part they would like to take in civic affairs, and partly through the exigencies of their business life, they have not been able to take that part which I rejoice to think so many of those present here do take in municipal affairs. Yet I know that they all, and not least of them Mr. James Blair, recognised that those who prosper in a particular city are under some obligations to their fellow-citizens. From that point of view I think you ought to consider the gift as being on behalf of them all as well as from Mr. Blair himself. And I think it is a noble recognition of the obligations of citizenship, for if they have not been able to give one form of service they have been able to add to the distinction of this city a gift that will inspire future generations, more especially so as through the brilliantly wise policy of your Committee, children who come from some of the less beautiful parts of the city will be led through these halls under competent guidance to appreciate beauty here and to enable them to appreciate it everywhere else. Mr. Blair looked upon wealth as an opportunity for service and a matter of stewardship, and in his parting gift he has shown that to be so to the whole City.

There is just one other point. The sense of justice in his mind was always very pronounced. We all know that pictures have their price, even the best of them, and the man who can buy them can have them, but all the same appreciation of pictures and of beauty is very general and belongs to those who have eyes to see anywhere and everywhere. I think that Mr. Blair was anxious that all those who might care to take advantage of what was his private property should be able to do so as soon as he had done with it, and from that point of view he has put these pictures at the disposal of the City. There is one regret, I think it is a general regret, but it is also a special regret to all those who knew Mr. Blair in connection with this gift, and that is that there is no portrait of himself. Of him who could command and did command the finest results of the brushes of the most famous painters there is no portrait extant. There are only two little photographs, one taken in India, and one, I think, at Colwyn Bay, as a snapshot. I think those are all that remain to remind the memories of those who loved him of what actually he was like. I regret that very greatly, because I am sure that the whole City would rejoice to see somewhere in this place the portrait of him who has given to it the greatest gift it has ever received of art treasures. Mr. Blair was a good man. He was

just-minded. He had a sense of the responsibility of his position and he has shown it splendidly in his parting gift.

I could say more, but I will not detain you further than to thank you for your courtesy in allowing me to say these few words regarding the donor of this collection, and I hope that what I have said has not been an infliction upon you but will enable you to appreciate the gift all the more.

The CHAIRMAN. I should like, on behalf of the Art Gallery Committee, to tender our very sincere thanks to the Curator, Mr. Lawrence Haward, to his assistant, Mr. Batho, and to the staff generally for the great care they have taken in removing the pictures from Whalley House to the Art Gallery, and especially must I mention our Curator, Mr. Haward, for the admirable way he has arranged the hanging of the pictures. I think it is a great credit to him, and that it is good for the city to have a Curator who is so greatly interested in his work. I am quite sure, Mr. Blair and my Lord Mayor, that these beautiful pictures will be in safe hands with our Curator and his staff. I have already said that this is a most valuable gift. I could have said also that two or three weeks ago—I do not think I mentioned it—at the sale of the Beecham Collection in London 12 Turners were sold for £27,615, the highest price paid for one being £4,252. I only mention this to give you some idea of what a part of the collection is worth. I am not going to give you any idea of the value of the whole collection. You must think that out for yourselves. My Lord Mayor, we thank you for your presence here to-day, and I have pleasure in asking you to declare the Exhibition open.

The LORD MAYOR. Mr. Chairman, Mr. Blair, Ladies and Gentlemen:— My duty now is a very simple one and it is formally to declare that this Exhibition is now open. I am sure we shall all of us take a great deal of pleasure in inspecting the pictures not only to-day but on many future occasions.

The Exhibition was then formally opened.

Alderman CARTER. Mr. Chairman, Mr. Blair, Ladies and Gentlemen:— I wish to propose a very hearty vote of thanks to the Lord Mayor for declaring the Exhibition open. I am sure when the Lord Mayor looks back upon his term of office, when it comes to an end, he will think there has been no public function that he has been connected with which has had or will have a more lasting effect on the future of our great city than the one he has attended this afternoon. This is a magnificent bequest. It is a bequest of which the city is proud. I would further like to add that if the city is proud of it then it should show its pride by properly housing it. It is quite time that we who now can claim without any doubt to have the finest collection of pictures of any provincial gallery, it is quite time that we in Manchester, a city famed for its commerce—and as you have heard from Mr. Blair, commerce and art go hand-in-hand—should provide a fitting setting for these beautiful treasures

which have so fortunately come into our possession. The best class of commerce can never succeed without the accompaniment of art. Such a collection as this immeasurably enhances the status of our city. Very many thousands of visitors to our city will journey here almost with the sole and express object of seeing these pictures. We can reflect with every satisfaction that we possess pictures that are well worth a visit by our cousins and allies from the Land of the Stars and Stripes when they come across to these shores. Surely, having regard to the wealth that this city possesses, it will be to our shame if we cannot without useless bickerings make up our minds to furnish an artistic home sufficient for the housing of such an Exhibition as this and so encourage other art lovers to act upon similar generous lines. I am very glad indeed that the Lord Mayor has spoken as he has done to-day. It is high time that we looked to our own interest. We are proud of our city and we are proud of what our city contains. Among the many things it contains there is very little more worth thinking about from an educational point of view, from an art point of view, or any other point of view, than our Art Gallery. What has taken place to-day will help us in the future. We are striving as well as we can to get a really fine building. We cannot rightly associate art with mere cash value, but if one comes to think of what this particular collection would bring under the hammer at Christie's it would be amply sufficient to build a suitable Art Gallery and install the whole collection in it. Under those circumstances I think the duty of the citizens of Manchester is clear, and that we should provide an Art Gallery which shall be worthy of the city. I have the greatest possible pleasure in proposing a vote of thanks to the Lord Mayor for his kindness in declaring this Exhibition open.

Councillor Sir Charles Behrens. Mr. Chairman, my Lord Mayor, Ladies and Gentlemen:— I have special pleasure in seconding that proposition. I do really think this has been a red-letter day for Manchester. Not only have we received a magnificent collection, but I think this meeting will give us an impetus in our desire to erect a suitable building to house our valuable collection of pictures. Of course we cannot do very much until this terrible war is over, but still we can go on by formulating plans and making up our minds to use the Infirmary site for the object with which it was bought at the time it was sold to the Corporation. I have great pleasure in seconding the proposition that we tender the Lord Mayor a very hearty vote of thanks for his kindness in attending here to-day.

The motion was then carried unanimously.

The Lord Mayor. Mr. Chairman, Ladies and Gentlemen:— I cannot allow this acknowledgment to pass without a few words on my part. As Alderman Carter has said, I shall in years to come look back upon this day with a great deal of pleasure in remembering that this very valuable gift was handed to me on behalf of the citizens of Manchester. I should just like to propose that our

very heartiest vote of thanks be accorded to Councillor Todd, the Chairman of the Art Gallery Committee. He has worked very hard in connection with the Art Gallery ever since he became the Chairman of its Committee, and I know how interested he has been in connection with the splendid collection which has been handed over to us to-day. I have very much pleasure in proposing that a very hearty vote of thanks be accorded to him for his services upon the Art Gallery Committee of this City.

The motion was carried unanimously.

The CHAIRMAN. My Lord Mayor, Ladies and Gentlemen:— I thank you very sincerely. I do certainly take a great interest in the Art Gallery, and I am especially grateful to you for having this afternoon shown me your appreciation of this wonderful gift. I trust it will be the means of better accommodation being found for our City Art Treasures.

ROOM IX.

WATER COLOUR DRAWINGS

No.	*Title*	*Artist*
1.	Spring.	*Constance Phillott, A.R.W.S.*
2.	The Shrimp Girl.	*H. J. Johnstone*
3.	A Venetian Beauty.	*E. Tayler*
4.	The Apotheosis of Italian Art.	*Commendatore Walter Crane*
5.	The Death of Hildebrand.	*H. J. Stock, R.I.*
6.	By the Shore.	*H. J. Johnstone*
7.	A Fair Student.	*Miss M. Gow*
8.	A Meeting.	*G. G. Kilburne, R.I., R.O.I.*
9.	Venice, Cemetery Island.	*Albert Goodwin, R.W.S.*
10.	Moorland.	*T. Collier*
11.	A Summer's Day	*G. G. Kilburne, R.I., R.O.I.*
12.	Interior of a Palace. (Designed for Sir Henry Irving's production of 'Coriolanus')	*Sir L. Alma Tadema, R.A.*
13.	Roses.	*William Hunt*
14.	Spring Flowers and Bird's Nests.	*William Hunt*
15.	The Sleeping Beauty.	*Sir E. Burne-Jones, Bart., A.R.A.*
16.	Cupid and Psyche.	*Sir E. Burne-Jones, Bart., A.R.A.*
17.	A Pot of Asters.	*William Hunt*
18.	A Roadside Cottage.	*Mrs. W. Allingham, R.W.S.*
19.	A Country Scene.	*M. Cazin*

No.	*Title*	*Artist*
20.	Looking West.	*R. Thorne-Waite, R.W.S.*
21.	Fishing Boats on the Maas.	*J. Clay*
22.	Near Lewes.	*Edward Duncan*
23.	The Sportsman's Commissariat.	*Basil Bradley, R.W.S.*
24.	Quille Boeuf on the Seine.	*William Callow, R.W.S.*
25.	Martiques, Bouches du Rhône.	*F. Ziem*
26.	Evening.	*H. Hine, R.I.*
27.	A River Scene.	*M. Birket Foster, R.W.S.*
28.	The Thames near Putney : Evening.	*Cecil G. Lawson*
29.	Study : Sunset.	*W. Holman Hunt, O.M.*
30.	Sheepshearing.	*Samuel Palmer*
31.	Study for " The Vale of Rest."	*Sir J. E. Millais, P.R.A.*
32.	Haytime.	*M. Birket Foster, R.W.S.*
33.	Ben Venue and The Trossachs.	*J. MacWhirter, R.A.*
34.	Study : Standing Figure of a Man.	*M. Fortuny*
35.	Shipping.	*Samuel Austin*
36.	The Grand Canal, Venice.	*James Holland, R.W.S.*
37.	Hampstead.	*M. Birket Foster, R.W.S.*
38.	St. Ives.	*F. W. Jackson*
39.	After Turner.	*H. B. Brabazon*
40.	A Scene in Venice.	*James Holland, R.W.S.*
41.	The Scaligeri Monument, Verona.	*James Holland, R.W.S.*
42.	A Venetian Lagoon.	*Albert Goodwin, R.W.S.*
43.	Florence.	*F. W. Jackson*
44.	After Turner.	*H. B. Brabazon*
45.	Florence.	*J. B. Pyne*
46.	Memories.	*Frank Dicksee, R.A.*
47.	Landscape with River.	*Cecil G. Lawson*
48.	An English Poplar in Spring.	*J. W. North, A.R.A.*

No.	*Title*	*Artist*
49.	Strathmore, The Rain Cloud.	*Samuel Bough, R.S.A.*
50.	On the Scheldt.	*H. Cassiers*
51.	Kirkwall Fair.	*Samuel Bough, R.S.A.*
52.	Asissi.	*Albert Goodwin, R.W.S.*
53.	A Yacht Race.	*C. Napier Hemy, R.A.*
54.	The Mill at Dawn.	*George Clausen, R.A.*
55.	Inverlochy Castle.	*Samuel Bough, R.S.A.*
56.	The Caravan Route.	*Albert Goodwin, R.W.S.*
57.	Winter.	*Anton Mauve*
58.	The Procession.	*M. Fortuny*
59.	Decorative Group.	*Unknown*
60.	The Townshend Children.	*John Downman*
61.	Kitty.	*Mrs. W. Allingham, R.W.S.*
62.	Lady Betty.	*Miss M. Gow*
63.	Sea Roses.	*Henry Ryland, R.I.*
64.	Babbacombe Bay, South Devon.	*Tom Lloyd, R.W.S.*
65.	In Cloudland.	*E. Tayler*

ROOM VIII.

WATER COLOUR DRAWINGS

No.	*Title*	*Artist*
66.	Murano, Italy.	*W. Clarkson Stanfield, R.A.*
67.	Fishing Boats on the Beach.	*J. Sell Cotman, R.W.S.*
68.	Dort Boats.	*David Cox, R.W.S.*
69.	Crossing Lancaster Sands.	*David Cox*
70.	Antwerp.	*J. Sell Cotman*
71.	Dutch Boats Becalmed.	*J. Sell Cotman*

No.	*Title*	*Artist*
72.	Mont St. Michel.	*J. Sell Cotman*
73.	Changing the Pasture.	*David Cox*
74.	Casa d'Oro.	*Samuel Prout*
75.	Grand Canal, Venice.	*Samuel Prout*
76.	Landscape with Ruins and Cattle.	*Copley Fielding*
77.	Bolsover Castle.	*David Cox*
78.	Shakespeare's Cliff, Dover.	*David Cox*
79.	Near Penmaenmawr.	*David Cox*
80.	Near Rouen.	*David Cox*
81.	Crossing the Bridge.	*David Cox*
82.	Temple of the Sibyl.	*Samuel Prout*
83.	The Ruins.	*T. M. Richardson*
84.	A Pier with Fishing Boats.	*David Cox*
85.	Flying the Kite.	*David Cox*
86.	Old Cherbourg Harbour.	*R. P. Bonington*
87.	Besnières, Calvados.	*J. Sell Cotman*
88.	Westminster Bridge.	*J. Constable, R.A.*
89.	Knaresborough, Yorkshire.	*J. R. Cozens*
90.	The Doge's Palace, Venice.	*R. P. Bonington*
91.	Landscape.	*J. M. W. Turner, R.A.*
92.	River and Castle.	*J. M. W. Turner*
93.	Valle Crucis Abbey.	*J. M. W. Turner*
94.	Dunwich.	*J. M. W. Turner*
95.	Rouen.	*J. M. W. Turner*
96.	Estuary with Setting Sun.	*Copley Fielding*
97.	Rochester.	*J. M. W. Turner*
98.	Arthington Mill.	*J. M. W. Turner*
99.	Carew Castle.	*J. M. W. Turner*
100.	Bellinzona (No. 2.).	*J. M. W. Turner*
101.	Genoa.	*J. M. W. Turner*
102.	Oxford from Headington Hill.	*J. M. W. Turner*
103.	Kussnacht.	*J. M. W. Turner*
104.	Malvern Abbey.	*J. M. W. Turner*

No.	*Title*	*Artist*
105.	A Distant View of the Town of Exeter.	*J. M. W. Turner*
106.	Heidelberg, Sunset.	*J. M. W. Turner*
107.	Exeter.	*J. M. W. Turner*
108.	Inverary, Loch Fyne.	*J. M. W. Turner*
109.	Windermere.	*J. M. W. Turner*
110.	Dunstanborough.	*J. M. W. Turner*
111.	Swiss Pass.	*J. M. W. Turner*
112.	Lucerne.	*J. M. W. Turner*
113.	The Drachenfels.	*J. M. W. Turner*
114.	Whitehall.	*J. M. W. Turner*
115.	St. Martin's Precipice, Innsbruck.	*J. M. W. Turner*
116.	East and West Looe.	*J. M. W. Turner*
117.	Powis Castle.	*J. M. W. Turner*
118.	Furstenburg.	*J. M. W. Turner*
119.	Oxford.	*George Barret*
120.	A Homestead.	*David Cox*
121.	The Church Meadow.	*P. De Wint*
122.	Landscape with Cattle.	*Copley Fielding*
123.	Fino, Ischia.	*W. L. Leitch, R.I.*
124.	Greenwich.	*W. Clarkson Stanfield, R.A.*
125.	Carnarvon Castle.	*P. De Wint*
126.	Boats on a Stormy Sea.	*Copley Fielding*
127.	Loch Lomond.	*Copley Fielding*
128.	Scene on the Coast.	*Henry Gasteneau, R.W.S.*
129.	Vessels Driving in a Storm.	*Copley Fielding*
130.	Near Ryde, Isle of Wight.	*Copley Fielding*
131.	Near Inverness, Argyllshire.	*Copley Fielding*
132.	Harvest Time.	*P. De Wint*
133.	Trees and Lake.	*John Varley*
134.	Lincoln.	*P. De Wint*
135.	Evening.	*David Cox*
136.	Ogwen Valley.	*P. De Wint*

No.	*Title*	*Artist*
137.	Old Castle, River Scene.	*P. De Wint*
138.	Vale of Somerset from Cheddar Cliffs.	*J. B. Pyne*
139.	Kirkstall Abbey.	*P. De Wint*
140.	Returning Home.	*George Barret*
141.	Morning.	*George Barret*
142.	Going Home.	*George Barret*
143.	Classical Landscape, Sunset.	*George Barret*
144.	Fishing Boats, Evening.	*Copley Fielding*
145.	Wayside Inn.	*George Barret*
146.	Moonlight.	*George Barret*
147.	Sunset.	*George Barret*
148.	Dutch Boats off Billingsgate.	*T. M. Richardson, Senr.*
149.	Venice.	*W. J. Müller*

ROOM VII.

OIL PAINTINGS

No.	*Title*	*Artist*
150.	Study for "Perdita."	*Thomas Gainsborough, R.A.*
151.	Hampstead Heath.	*J. Linnell, Senr.*
152.	Landscape.	*James Stark*
153.	Hurstmonceaux Castle.	*Copley Fielding*
154.	Allegorical Figures in a Landscape.	*C. Poelemburgh*
155.	Venice.	*James Holland, R.W.S.*
156.	Head of a Boy.	*English School*
157.	Herne Bay.	*James Holland, R.W.S.*
158.	Portrait of the Painter Handling Antique Bust.	*Attributed to William Hogarth*

No.	*Title*	*Artist*
159.	Boppar on the Rhine.	*J. B. Pyne*
160.	The Mouth of the River.	*T. Creswick, R.A.*
161.	A Barge on the Yare, Sunset.	*J. Stark*
162.	The Approaching Storm.	*W. Müller*
163.	Crossing the Ford.	*David Cox*
164.	Lady Gordon.	*John Downman*
165.	Beatrice d'Este.	*Attributed to Leonardo da Vinci*
166.	On the River Thames.	*J. M. W. Turner, R.A.*
167.	Crossing the Moor.	*David Cox*
168.	A Saint.	*Attributed to Roger Van der Weyden*
169.	Captain Brass of Edinburgh.	*J. Zoffany, R.A.*
170.	Rhyl Sands.	*David Cox*
171.	Landscape with Cornfield.	*J. Constable, R.A.*
172.	Sir Wm. Godolphin.	*Soest*
173.	Mrs. Shafto Clarke and Daughter.	*Sir Henry Raeburn R.A.*
174.	Portrait of Alexander Campbell.	*Sir Henry Raeburn, R.A.*
175.	Landscape with Figures.	*Richard Wilson, R.A.*
176.	Hampstead.	*J. Constable, R.A.*
177.	Mrs. James Ainslie.	*G. Romney*
178.	Portrait of Miss Farren.	*Unknown*
179.	Boats in Harbour.	*Dutch School*
180.	Portrait of a Lady.	*Sir Henry Raeburn, R.A.*
181.	Pope's House, Twickenham.	*J. M. W. Turner, R.A.*
182.	Mrs. Hutchinson of Bristol.	*Gainsborough Dupont*
183.	Portrait of Queen Mary.	*Sir Peter Lely*
184.	Landscape, Showery Weather.	*George Cole*
185.	Portrait of a Lady.	*English School*
186.	The Sisters.	*C. H. Harlow*
187.	Sheep and Dogs.	*E. J. Verboeckhoven*
188.	Portrait of a Lady.	*Attributed to Vermeer of Delft*

ROOM VI.

OIL PAINTINGS

No.	*Title*	*Artist*
189.	'Twixt Hope and Fear.	*Reginald Barber*
190.	The Duenna.	*W. Oliver*
191.	On the Balcony.	*J. W. Godward, R.A.*
192.	My Lady Fair.	*Frank Dicksee, R.A.*
193.	Adieu.	*E. Blair Leighton, R.O.I.*
194.	Love's Whispers.	*N. Prescot Davies*
195.	Battledore.	*L. Campbell Taylor*
196.	"Two's Company, Three's None."	*Marcus Stone, R.A.*
197.	On the Staircase.	*G. G. Kilburne, R.I., R.O.I.*
198.	Day Dreams.	*Marcus Stone, R.A.*
199.	Morning: Loch Goil.	*W. Watson*
200.	A Devotee.	*Sir S. Luke Fildes, R.A.*
201.	Waiting for the Coach.	*E. Blair Leighton, R.O.I.*
202.	On the Shores of Scheveling, Low Water.	*E. W. Cooke, R.A.*
203.	Snow in the Tyrol.	*Adrian Stokes, A.R.A.*
204.	Noonday.	*Edward Stott, A.R.A.*
205.	"The Sun had Closed the Winter's Day."	*Joseph Farquharson, R.A.*
206.	The Nile.	*E. W. Cooke, R.A.*
207.	Highland Cattle, Perthshire.	*Peter Graham, R.A.*
208.	Carina.	*Sir S. Luke Fildes, R.A.*
209.	A Passing Cloud.	*Marcus Stone, R.A.*
210.	Head of a Girl.	*Albert Lynch*
211.	Autumn.	*E. Semenowsky*

No.	*Title*	*Artist*
212.	The Birdcage.	*Edward Stott, A.R.A.*
213.	Evening's Last Gleam.	*B. W. Leader, R.A.*
214.	Margaret.	*P. H. Calderon, R.A.*
215.	Green Pastures and Still Waters.	*B. W. Leader, R.A.*
216.	The Sea Birds' Domain.	*Peter Graham, R.A.*
217.	Sunset on the Severn.	*B. W. Leader, R.A.*
218.	La Francine da Granville.	*E. Salanson*
219.	Head of a Girl.	*E. Salanson*
220.	Returning Home.	*J. Veyrassat*
221.	On the Shore.	*Eugène Feyen*
222.	Afternoon on the Cliffs.	*H. W. B. Davis, R.A.*
223.	An Idyll.	*Albert Moore*
224.	Meditation.	*Jean G. Jacquet*
225.	A Calm.	*L. E. Boudin*
226.	Sheep.	*F. Chaigneau*
227.	Study: Standing Figure of a Woman.	*Albert Moore*
228.	Morning on the Goil.	*W. Watson*
229.	Innocence.	*W. Bouguereau*
230.	Noonday Rest.	*H. W. B. Davis, R.A.*
231.	A Reverie.	*Marcus Stone, R.A.*
232.	Springtime.	*Vicat Cole*
233.	Goring Church on Thames.	*B. W. Leader, R.A.*
234.	On the Severn, below Worcester.	*B. W. Leader, R.A.*
235.	Silver Favourites.	*Sir L. Alma Tadema, R.A.*
236.	Scotch Cattle and Mist.	*Louis B. Hurt*
237.	A Fair Student.	*C. E. Perugini*
238.	Polyanthus.	*G. Chowne*
239.	On the Threshold.	*E. Blair Leighton, R.O.I.*
240.	Devotion.	*A. Siefert*

No.	*Title*	*Artist*
241.	"Old Birds are Not Caught by Chaff."	*J. Lomax*
242.	Marguerites.	*Conrad Kiessel*
243.	Expectation.	*J. W. Godward, R.A.*
244.	Off.	*E. Blair Leighton, R.O.I.*
245.	A Roman Peasant Girl.	*Lord Leighton, P.R.A.*
246.	News of the Army.	*John Lomax*

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